



AMERICAN ART NEWS.

VOL. VII. No. 9.

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EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 8

New York.

- Bauer-Folsom Co.—Selected American paintings. Antiques, art objects and decorations.
- Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.
- Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.
- C. J. Charles.—Works of art.
- Caussa Galleries.—Antique works of art.
- Clausen Galleries.—Artistic frames, mirrors and modern paintings.
- Cottier Galleries.—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries.—Ancient and modern paintings.
- Ehrich Galleries.—Permanent exhibition of Old Masters.
- Fifth Avenue Art Galleries, 546 Fifth Avenue.—Fine Oriental rugs and textiles.
- Gimpel and Wildenstein Galleries.—High-class old paintings.
- Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.
- Macbeth Galleries.—Bronzes and sculptures by St. Eberle, Chester Beach and others.
- Montross Gallery, 372 Fifth Avenue.—Paintings by Childe Hassam to Dec 26.
- Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Library.
- Powell Gallery.—Paintings—Artistic frames.
- Louis Ralston.—Ancient and modern paintings.
- The Rice Gallery, 45 John St.—Special exhibition of Thumb-nail Sketches by Julian Onderdonk.
- Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.
- Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.
- H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.
- Yamanaka & Co.—Things Japanese and Chinese.
- Boston.**
- Vose Galleries.—Early English and modern paintings (Foreign and American).
- Chicago.**
- Henry Reinhardt.—High-class paintings.
- Washington (D. C.)**
- V. G. Fischer Galleries.—Fine arts.
- Germany.**
- J. & S. Goldschmidt, Frankfurt.—High class antiquities.
- G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

- James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.
- Obach & Co.—Pictures, prints and etchings.
- Shepherd Bros.—Pictures by the early British masters.
- Paris.**
- E. Bourgey.—Coins and medals.
- Canessa Galleries.—Antique Works of Art.

A PAINTING'S HISTORY.

The "Death of the Bull," by J. A. J. Falguiere, now at the Knoedler Galleries, was originally presented by the painter to John S. Sargent, his friend, who some years afterwards exchanged it in Paris for a characteristic example of Monet. The picture then passed into the possession of Mr. P. A. B. Widener, who exchanged it with others last summer for the Cattaneo or Genoese Van Dycks he now owns.



MISS MATHILDE TOWNSEND

By John S. Sargent

In Corcoran Exhibition—Washington, D. C.

FOGG ART MUSEUM'S DIRECTOR RESIGNS.

The resignation of Charles Herbert Moore, professor of art and director of the Fogg Art Museum at Harvard University, was announced by the college officials. The resignation will take effect Sept. 1, 1909.

Mr. Moore was born in New York in 1840 and became professor of art and director of the Fogg Museum in 1890. He entered the service of Harvard in 1871. He decided to retire on account of age.

SALES.

Fifth Avenue Art Galleries.—A fine collection of Oriental rugs and textiles, Dec. 16, 17, 18, 19, at 2.30 P. M.

MUSEUM GETS GREAT COROT.

The Metropolitan Museum has purchased from Cottier & Co. the superb well-known large upright panel, "Danse des Nymphes," by Corot, which was in the collections of the late Charles A. Dana and of Mr. George Gould. The canvas is a most representative one and is especially appropriate for a Museum to exemplify the best period of the great French master.

FRANCOIS FLAMENG COMING.

Francois Flameng sailed for New York from Liverpool on the Baltic yesterday. For years Flameng has made portraits of the prettiest women on both sides of the Channel, and many of his pictures have already preceded him to New York. He has no intention of painting portraits on his present trip, which is purely social. He will be the guest for at least part of his stay of Mrs. Whitelaw Reid.

DR. CLEMM ON AMERICAN ART.

A special correspondent of the World writing from Berlin says Dr. Paul Clemm, of the University of Bonn, has been lecturing at Frankfurt on American art.

"In Germany," he said, "we had got too much into the fashion of shrugging our shoulders and smiling when American art was mentioned. This is a mistake, for America is really beginning to move. Her art is not a very large tree for the present, but it is growing."

Up to a short time ago American artists Europeanized themselves with very indifferent results. They came first to Germany and then to France.

It might be mentioned in passing that at the present time in America there are over 15,000 examples of Corot's art, although it is well known that the total output of Corot's life was 7,000 pictures.

But American artists are at last beginning to assimilate the best of European art, and are developing a distinctly native school, not only in painting, but in sculpture and architecture as well. Style, of course, cannot be learned in a generation, but with patience and perseverance it will surely come.

American artists are progressing. They wish to be national—to establish American art. This struggle is to be respected, and Germans should, perhaps, learn from this growing American ambition not to be satisfied to rest on their laurels.

MRS. GARDNER'S ART GOODS.

Mrs. Emily Crane Chadbourne and her relatives will not permit the Government to sell \$82,000 worth of oil paintings, tapestries and bric-a-brac entrusted to Mrs. Chadbourne's keeping by Mrs. Jack Gardner of Boston to be sold at public auction without a legal fight.

ART FORGERY BILL.

William Ordway Partridge announces that he will have a bill introduced in the next session of the Legislature, making the forging of the name of an artist, dead or alive, to a picture a crime, punishable by imprisonment.

Robert Burns Wilson says that he and many other artists are in sympathy with the proposed bill, and will do everything possible to bring about its enactment.

IN THE ART SCHOOLS.

NATIONAL ACADEMY OF DESIGN.

Among the canvases hung at the Academy Exhibition are those of Salvatore Lascari and George Davidson, both of whom are at present students in the Academy life-classes.

The men's life-class at the Academy was murally decorated with placards bearing black-hands and skulls surmounting cross-bones, emphasizing the demand upon the new members for their "treat money," collected by the committee made up of Aladar Blum, Justus Pfeiffer and Carl Schmidt, and provided a goodly sum, which was expended last Monday.

The students in the Columbia University Architectural Course have finished their work from the Antique at the Academy, and now are studying from life, which is a source of much interest to them.

The number of applicants for the Jacob H. Lazarus Scholarship for three years' study in Italy was cut down to five competitors in the finals, and all the compositions were in last Saturday. The jury which comprised the following: Frederick Crowninshield, chairman; J. Carroll Beckwith, Edwin H. Blashfield, George W. Breck, A. D. F. Hamlin, Francis C. Jones, George W. Maynard, A. T. Schwartz, Edgar M. Ward; decided that the winner of the competition was F. Tolles Chamberlain, whose composition explained itself most readily and was executed in a simple, easy manner. The subject was "A Traveler," a mural decoration for a municipal building. Henry L. Wolfe was awarded the honorable mention for this work, which had in it a feeling of Tiepolo.

ART STUDENTS' LEAGUE.

The interest shown in the work in the Du Mond painting class is shown by the fact that the students have requested a two weeks pose from the same model who is unusually interesting as well as all who have drawn from Robert Harper will attest.

A new member this season at the League and whose progress has been marked is Dr. Thomas Enders, who came from Hartford, Conn., to take up art after years following of his medical profession.

Friends of Dimitri Romanoffski are congratulating him on the acceptance of one of his portraits for the National Academy exhibition. The portrait is of his mother and is of unusual beauty in feeling and execution.

The portrait was painted at Lyme, Connecticut, during the summer, in a lane on the road to Flying Point.

Mr. Romanoffski started to study painting about three years ago, at the school of the National Academy, and at the end of the first year received a silver medal, the first prize in his class. He is now at the league and last year received the highest honor that can be awarded in the school, the special scholarship in painting. His work is as individual as his character, which is saying a great deal, for he claims that he is the only Russian art student in the city.

A concours is being held this week at the League, in the members' room, and as numbers will be given out, there is much interest among the students as to the result.

Howard Crosby Renwick and Randall Davey have returned from Woodstock, where they spent a week in painting snow scenes. The cold was very intense, but in spite of this they have a number of canvases to show, all of which

are interesting, and some of which will be in the Woodstock exhibition, which is scheduled for January.

A leap-year dance will be held at the League on Thursday night next. Most of the students are planning elaborate costumes, as no man will be allowed on the floor unless dressed as a girl, and a large number are expected to be present, as the date is before the Christmas vacation begins.

Y. W. C. A. ART SCHOOL.

Because they endorse heartily its unique methods and its educational results, Messrs. Lockwood de Forest, Bryson Burroughs, curator of paintings, Metropolitan Museum, and Henry B. Snell, president New York Water Color Club, consent to act as "visitors" of the art school of the Y. W. C. A. of New York, 7 East Fifteenth street. It is quite remarkable that practically all the graduates of this school have remunerative employment in this time of business depression, and one may judge of the quality of its craftsmanship at the present exhibition of the National Society of Craftsmen, 119 East Nineteenth street, where it not only sets the standard of block printing and stenciling textiles in a pair of delicate curtains from a Bombay original given by Mr. de Forest, but has other strong exhibits in embroidery and wood carving. It is difficult to believe that these things holding their own in a professional exhibition are largely the work of students in their first and second years.

NEW YORK SCHOOL OF ART.

As the exhibition of work exhibited at the London Conference attracts so much attention, it will continue in the gallery of the New York School of Art until January 1, to be followed by the work of the Summer class held in Spain under Mr. Robert Henri. Among the work of the students there will be excellent work by Miss Ella Ravenscraft, Sara R. Hunter, Flora Lauter, Louise Pope, Helen Miles, Hartman R. Harris, Rufus J. Kryer, Elizabeth Grandin, Margaret Huntington and Cornelia Colles.

To meet a very necessary requirement a class has been organized in the Design department for the benefit of students of Interior Decoration and others. The class is under the instruction of Mr. Douglas John Connah.

Serious work is being done by the students, as was seen at the regular monthly review and general criticism last week in the morning Illustration class.

Students of Mr. Walt Kuhn's classes were entertained at his studio Tuesday afternoon.

The dances this year at the school are following rapidly one after the other. First the informal dance given by the Sketch Class proved a successful affair, as did also the dance on Thanksgiving Day. The morning Illustration Class gave a dance Thursday evening, inviting all the students of the school as their guests. Preparations are being made for a big vaudeville performance to be given about the middle of January, one thoroughly novel and original in character. Even the music and songs are being written for the occasion.

George M. Reeves, who has been working at Shelter Island this summer, has returned to his studio, 37 West 22d St. He has made many studies of the little known south side of the island, which he will probably show in conjunction with several of his recent portraits.

WINTER ACADEMY DISPLAY.

(First Notice.)

At the Fine Arts galleries in West 57th Street the third annual winter exhibition of the National Academy of Design will open to the public this morning, to continue every week-day and evening and on Sunday afternoons, through January 9th, 1909. The annual reception was held yesterday afternoon.

This exhibition takes the place of the annual Academy display of nearly a century, and the coming spring exhibition of the same institution in the same galleries, the second to be held since the amalgamation of the Society of American Artists with the Academy, is the successor of the annual spring display of the former organization.

This year, and for the first time in the history of the academy, its sculptor members are able, through the courtesy of Mr. Frank J. Gould, to exhibit their works, which form part of the academy display, in a separate and appropriate place, namely, the riding hall owned by Mr. Gould, and which adjoins the Fine Arts Building. In this spacious and lofty ceilinged building the sculptors have prepared a most effective and beautiful display, due notice of which will be made next week.

A Fairly Large Exhibit.

There are 338 members in the catalogue of the oils hung in the Fine Art Galleries, and it is understood that these were chosen from some 1,500 pictures sent in, the majority of which passed the Jury of Selection, but were perforce returned to their owners from lack of wall space—a strong and sufficient evidence of the crying need of new and larger galleries in New York, a need emphasized not only by the fate of the good pictures necessarily sent back, but also by the size of the exhibitions in the Carnegie Institute in Pittsburg last spring, and that now on at the Corcoran Gallery in Washington—made possible by the spaciousness of the galleries of those two institutions and cities.

Good Average of Quality.

Seen without the assistance of a catalogue, as was necessary, to prepare this first hasty review in advance, the third winter Academy may be unhesitatingly pronounced a thoroughly good show, with a high average of quality and standard of merit. The American Monet impressionistic wave, whose subsidence was noted last year, seems to have almost entirely passed, and in its place comes a presentment of good and strong landscapes, portraits and figure works, which while there are painters here and there who have learned much from the French impressionists, have originality of subject and treatment. There are again, as last year, a comparative absence of strictly decorative works, and a good proportion of Marines, Landscapes, Figure pieces and Portraits.

Detailed mention of individual numbers must be deferred until later, but a few canvases that stood out to the writer at first view may be mentioned.

Three Fine Sargents.

As at the Corcoran Gallery exhibit, Sargent is to the fore with three, as against five examples at the Corcoran, but the Academy Sargents are finer in quality than any of those in Washington, notably so the bust portrait of Mr. Joseph Pulitzer, editor and owner of the "World," and which was reproduced, when first painted, in the ART NEWS three years ago. In Mr. Pulitzer's remarkable head and features, Sargent found a good opportunity, and it would be hard to imagine a more

virile and faithful presentment of a really great head, even by an old master. The full-length standing portrait of Mrs. Pulitzer, also by Sargent, which holds the place of honor, the center of the north wall of the Vanderbilt gallery, is also a most characteristic example of the technique of this modern Velasquez. Fine also is the full-length standing portrait of a lady by the same master brush, again characteristic in every way.

In Vanderbilt Gallery.

In the Vanderbilt gallery, besides the portrait of Mrs. Pulitzer, there stand out J. J. Shannon's full length seated one of Mrs. Ickleheimer, which although not one of his greatest canvases, is a remarkable piece of work; H. B. Fuller's great mural decoration, "Love and Death," shown at the Corcoran exhibition two years ago, and to which has been awarded the Carnegie prize; Robert David Gauley's portrait of Mrs. King, a most charming and beautifully painted canvas; a large and effective gray toned landscape by Arthur Parton; a broad and well handled single figure by Abbot Thayer; a rich deep colored marine by William Ritschel; a splendid full aired landscape by Charles Rosen, "Along the River;" a dashing virile marine and coast scene by F. J. Waugh, with a splendid rush of waves; two full-length female portraits by Irving R. Wiles, one a woman in a rich brocaded dress, superior in every way to its fellow, in which the red of the dress is too insistent; a characteristic fine landscape by Ernest Lawson, "High Bridge;" a representative and strong Gainsborough portrait by the late B. C. Porter of a young woman in a riding dress; a Rochester Bridge made picturesque by Colin C. Cooper; C. F. Naegele's rich and beautiful fancy female head, "Hercelia;" W. J. Glacken's typical figure piece, "Beach Scene, Cape Cod;" a large and fine marine by Gifford Beal; and a splendid Monticelli panel by F. Ballard Williams; a really beautiful portrait of a child, by Lydia F. Emmet; a fine outdoors with figures, by Granville Smith, lovely in light and color; a characteristic and decorative panel by Hugo Ballin, and Carroll Beckwith's full-length decorative portrait of Mrs. Inge.

In Middle Gallery.

The best works in the middle gallery are undoubtedly Sargent Kendall's delicious study of childhood, "Mischievous," which won the Isidor medal; Maria Oakey Dewing's fancy female decorative portrait, "Parrot;" F. K. H. Rehn's strong marine, with more of life than usual; a good coast scene by Cullen Yates; an excellent canvas by W. H. Bancroft after Abbot Thayer, a typical Arthur Davies, a South Sea scene; an excellent interior with figures by Verplanck Birney, and a beautiful high-keyed marine by Carelton Chapman, charming in light and color. Mention must also be made in this gallery of W. J. Whittemore's charming fancy female portrait, "The Kitten;" W. T. Smedley's portrait of a boy; N. H. Busse's virile half-length portrait of Henry W. Ranger; Charles Noel Flagg's unfinished half length of Paul Bartlett, which won the Thomas R. Proctor prize, and Paul Cornoyer's "Hazy Morning, Madison Square."

In South Gallery.

In the south gallery there stand out Louis Loeb's large and well painted nude study with good flesh tones and texture, but distinctly vulgar in effect; Walter Shirlaw's well drawn and composed "Turkey Girl" (it is a pleasure to see the work of this able painter again); Victor Hecht's charming por-

(Continued on page 5.)

EXHIBITION CALENDAR FOR ARTISTS.

SOCIETY OF WESTERN ARTISTS.

Thirteenth Annual Traveling Exhibition.

Exhibition in St. Louis, to Dec. 26.

Exhibition in Chicago, Jan. 5-24.

Exhibition in Pittsburg, Feb. 1-21.

Exhibition in Cincinnati, Feb. 27-Mch. 1.

Exhibition in Indianapolis, April 6-26.

PENNSYLVANIA ACADEMY OF FINE ARTS, PHILA., PA.

One Hundred and Fourth Annual Exhibition of Paintings and Sculptures.

Entry cards must be received by December 28.

New York, works received by W. S. Budworth before Jan. 5.

Boston, works received by Doll & Richards, before Jan. 5.

Philadelphia, works collected by Academy, Jan. 4, 5, 6.

Chicago, works received by Newcomb-Macklin Co., before Dec. 31.

Indianapolis, works received by Herron Institute, before Dec. 31.

St. Louis, works received by Noonian & Kochian before Dec. 31.

Press view and Reception Jan. 30.

Opening of exhibition, Jan. 31.

Closing of exhibition, March 14.

THE ARCHITECTURAL LEAGUE, 215 West 57th St.

Twenty-fourth annual exhibition.

Entry cards must be received by Dec. 26.

Exhibits received LAST DAYS, Jan. 14, 15.

Annual Dinner, Jan. 29.

Press View and Reception, Jan. 30.

Opening of Exhibition, Jan. 31.

Closing of Exhibition, Feb. 22.

THE AMERICAN SOCIETY OF MINIATURE PAINTERS.

Tenth Annual Exhibition at Knoedler Galleries, N. Y. C.

Works to be sent to 139 W. 54th St., Jan. 16.

Opening of Exhibition, Jan. 23.

Closing of Exhibition, Feb. 6.

WITH THE ARTISTS.

Charles Gruppe, who recently returned from several years' stay in Holland, has taken a studio at 106 West 55th Street, and purposes taking up his permanent residence here. Although Mr. Gruppe is best known as a landscapist, he has also gone into portraiture, and while in Holland painted several portraits of notable people, one of which, that of the famous 'cellist, Pablo Casals, he now has at his studio. His first picture painted since his return was a water-color which he has sent to the Salmagundi Club exhibition, to open to-day.

Frank A. Nankivell has been showing some Indian and other portraits and figure works at his studio exhibition on South Washington Square. Among these is a portrait of Mr. Joseph Keppler, of Puck, as the White Chief of the Senecas. Mr. Nankivell also showed his portrait, "The Black Veil," several good landscapes, and two pictures painted in tempera or dry colors.

Portraits of the late Rear Admiral Joseph B. Coghlan and of Generals Anson G. McCook, George Moore Smith, James Grant Wilson and Stewart L. Woodford, by George R. Boynton, were shown at his Sherwood studio Monday and Tuesday last.

Arthur G. Learned showed some dry-point etchings, mainly portraits of women, at the Waldorf-Astoria on Monday last. Mr. Learned has been in Paris some years, and has done illustrative work, especially compositions for Poe's "Raven." His portraits include those of people well known, and with the dry points were shown some chalk drawings.

Arthur Dawson is still at West Point, where he has been busily engaged for some months restoring the Sully portraits in the Military Academy there, among which are the well-known presentations of Presidents Monroe and Jefferson. Quite recently Mr. Dawson restored the well-known portrait of Washington, by Gilbert Stuart, in the Lenox Library. This was a difficult operation, as the portrait was in exceedingly bad condition. It has been put under glass, and the Managers of the Library are well pleased with the work. Mr. Dawson also restored fifty other pictures in the library collection, and will restore the remainder before they are transferred to the new library.

C. Brower Darst is at present working on a stained glass window to be placed in a prominent church in New Jersey.



UP THE RIVER

By George Bellows

In Winter Academy Exhibition

At The Pen and Brush Club, 30 W. 24th St., Miss Ida J. Burgess held an exhibition of recent art work this week.

An exhibition of recent sketches made in Egypt and Brittany of Louis Tiffany was held this week at the Tiffany Studio.

Mrs. Clara Weaver Parrish held a charming reception at her Van Dyck studio, Dec. 2. As it was her first "at home" this winter a large number of friends attended to see the result of her summer's work abroad. Several pictures were shown and her work was much admired for its delightful coloring and excellent composition.

Among the artists present were Mr. and Mrs. Charles Curran, Mr. and Mrs. Colin Campbell Cooper, Miss Helen Watson Phelps, Mrs. E. M. Scott, Miss Alethea H. Platt, Cullen Yates and Mrs. Coman.

Lorenzo Hatch sailed last month for China, where he will remain for the next six years. He will be in charge of the designing engineering of China's new government buildings, one of which will be devoted to the making of currency.

A competition in sculpture open to unmarried citizens of the United States and given under the auspices of the American Academy in Rome, is soon to be held. Written applications for admission should be held before January 1 to Mr. F. D. Millet, at No. 6 E. 23d street.

Miniatures and water colors by Alton Wiles, of London, are on view at the Studio Building, No. 111 East Fifty-sixth street.

The Kit Kat Club will hold its annual Christmas sale of sketches and art goods in its rooms, No. 13 East 14th Street, to-day. Exhibition in the afternoon and sale at 8 p.m. It should give the public a good opportunity to get artistic holiday presents at reasonable cost.

ART LECTURE COURSE.

Mr. Arthur W. Dow, Director of Fine Arts at Columbia College, will give a course of ten lessons in the principles of design on Thursday evenings, beginning January 14, 1909, under the auspices of the National Society of Craftsmen, at the National Art Club. Miss M. M. Mason, Chairman of the Lecture Committee, has charge of the arrangements of these lectures.

MULLER-URY'S RECEPTION.

At his studio in the Atelier Building, A. Muller-Ury held yesterday his first reception this season. A number of his recent portraits were shown, among them that of Pope Pius X., which he painted during last summer at the Vatican. In view of a recent statement made by the N. Y. Herald that the portrait of his Holiness painted by Signor Pallavicino was the only one ever painted from life, Mr. Muller-Ury showed to his friends a photograph which was presented to him by the Pope on which in his own handwriting is the following dedication:

"To my dear son, A. Muller-Ury, with the wish that in his work he may always meet with great success. This wish I give as a token of my gratitude and benevolence for the excellent portrait he has painted of me. I impart will all my heart the apostolic benediction." Signed at the Vatican, June 3, 1901. A gold medal presented by his Holiness was also shown.

About 200 people visited the studio during the afternoon. Tea was served by Miss Constance Pratt, who was assisted by Miss Madeline O'Brien and Miss Acosta. Among those present were Archbishop Farley, Sir Purdon Clarke, Miss Leary, Mrs. Kernöcken, Mrs. John Drexel, Mrs. Luther Kountze, Mrs. Logan and Mrs. Charles B. Alexander.

MRS. MEYER'S PLAY.

"A Dinner of Herbs," a play based on art life in New York, written by Mrs. Annie Nathan Meyer, was produced by certain pupils of the Sargent School of Acting at the Empire Theatre, Friday afternoon, Dec. 4. The audience was quite as interesting as the play, as it included men and women prominent in the social, literary and art worlds of New York.

There was some little disappointment felt that the play did not give more insight into the real life of the city. The scenes with the pictures successively of varnishing day at the Academy and the studios of a relatively poor and rich artist, both men made up to resemble well known painters, were fairly true to life, but the story itself followed rather outworn conventional lines, the situations were forced and the dialogue too long without sufficient action. Perhaps if the piece had been produced by professionals it would have dragged less and been more effective. It contained good ideas, and if Mrs. Meyer would rewrite it and cut it down and throw out the irrelevant episodes, such as the love story of the minor characters in the last act, it might go on the professional boards.

ARTISTS' AID SOCIETY.

At the nineteenth annual meeting of the Artists' Aid Society last week, Francis C. Jones, president for five years, declined re-election, and Joseph Lauber was elected in his place. J. C. Nicoll was re-elected secretary and W. H. Faxon treasurer.

Regarding the movement for the relief of destitute artists, Mr. Nicoll reported that the endowed bed in the Presbyterian Hospital had been frequently used during the year, and that pecuniary relief had been given in numerous cases. No expenditure had been made during the year from the joint fund so far subscribed toward the \$50,000 which the Artists' Aid Society and the Artists' Fund Society are trying to raise for the relief of superannuated artists.

ARTISTS' RECEPTION DAYS.

A. Muller Ury is at home to his friends informally, at his studio in the Atelier Building on Mondays.

F. Ballard Williams receives in his studio in the 67th street Studio Building on Saturday afternoons.

Cullen Yates is at home to his friends in his Van Dyck studio on Friday afternoons.

Mrs. Clara Weaver Parrish will receive during the remainder of the winter at her Van Dyck studio on the 1st Wednesday of each month.

Miss Alethea Hill Platt will be at home (informally) at her Van Dyck studio on the first Thursday of each month.

Charles Warren Eaton receives at his studio, 318 West 57th street on Saturday afternoons.

E. Irving Couse receives at his Sherwood studio on Saturday afternoons.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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W. E. Spiers . . . 36 Maiden Lane, W. C.
Sunday Times . . . 7 Essex St.

PARIS.
Brentano's . . . Avenue de l'Opera
American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . . 2 Place de l'Opera
American Art Association . Notre Dame des Champs
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

OUR ART TARIFF POSITION.

This journal and its editor have been severely and harshly criticized, especially by officers and the Secretary of the Free Art League, whose headquarters are in Boston, on the position they have taken on the Art Tariff, and notably on the appearance before the Ways and Means Committee, at Washington, November 28, of the editor and his submission of a brief in favor of a specific duty to that Committee. We have of inconsistency, and even of dishonesty by these gentlemen, but the **ART NEWS** is still published and the editor still survives.

It is difficult to understand how or why the utterance of sincere convictions, and the serving of one's constituency, can be considered either insincere or inconsistent, much less dishonest.

This journal and its editor cordially espoused the cause of Free Art for some years, and supported the Free Art League.

As time went on a suspicion grew into a conviction that the Free Art League was conducting too academic and too high handed a campaign to make a sure success, and investigation further proved that certain influential law-makers in Congress were unalterably opposed to the abolition of the art duty. The suggestion of a specific duty of \$100 was then made by certain artists and others, and this on investigation not only seemed both logi-

cal and just to this journal and its editor, but one that had a good chance of being accepted by Congress.

The **ART NEWS** then proclaimed itself in favor of a specific duty, while still declaring its belief in the theory of Free Art, and has maintained that position as one of logical expediency.

This position has been and is favored by the majority of our readers and supporters and we were therefore pleased to be asked to appear before the Ways and Means Committee and argue for a specific duty, which we have good reason to believe will be accepted by Congress.

We regret to have angered certain officers and the Secretary of the Free Art League, who seem to belong to that class of individuals who cannot but consider as an enemy anyone who differs in any way with their opinions.

TWO NOTABLE EXHIBITIONS.

First and advance reviews of the two most important public art exhibitions of the season—the second Contemporary display of American pictures at the Corcoran Gallery, Washington, and the third Winter Academy display in New York—crowd our columns this week. It is unfortunate that the exhibitions open the same week, as they draw largely from the same sources, and this fact has undoubtedly depleted the number of recently painted works at the Corcoran. It has also rendered it almost impossible for the country's art writers to give both exhibitions the time, attention and space they deserve.

Both exhibitions are above the average in merit, and should be seen and studied by all art lovers. They present convincing proof, despite their defects and lapses, of the advance that American art, and especially American landscape and portrait painting, have made the past few years and its promise for the future. To compare the displays both at New York and Washington with that of the recent Autumn Salon at Paris, would be like contrasting a sunny American Spring day with one of London fog. All believers in and lovers of American art should be encouraged and inspired by the showing made at Washington and New York.

MRS. BARNEY'S SUGGESTION.

The suggestion of Mrs. A. C. Barney of Washington of an Art Tariff Commission, which we publish this week, is ingenious, but we fear impracticable. She is evidently entirely unaware of the labor entailed by customs examinations and of the fact that such examinations are made at several ports of entry in the United States. It would be, we think, impossible to secure the services of men sufficiently accomplished to pass upon importations at New York, Boston, Philadelphia, Baltimore, Savannah, etc.

A YOUNG SCULPTRESS.

Miss Katherine Deming, aged ten years, daughter of Edwin W. Deming, showed her first work, duly cast in bronze, last week at her father's exhibition.

SECOND CORCORAN EXHIBIT.

(First Notice.)

With a reception on Monday evening last, following a press view morning and afternoon, the second exhibition of oils by contemporary American artists, arranged by the Corcoran Gallery of Art at Washington, opened in the handsome galleries of that building. A memorial display of works by the late Augustus St. Gaudens was opened at the same time in the sculpture gallery on the first floor. A memorial meeting with addresses in honor of the sculptor will be held next Tuesday evening, Dec. 15th, and it will have an appropriate framing in these beautiful galleries.

The St. Gaudens exhibition is really a repetition or replica of that held at the Metropolitan Museum last winter, but the familiar sculptures look well in their new setting and the soft gray toned hangings and curtains form an effective background. It cannot be said that the general effect is as impressive as in the loftier ceiling and more spacious sculpture hall of the museum, but the impression that the visitor gains is a pleasing one.

Exceptionally Large Display.

There are three hundred and ninety oils in the picture exhibition, and they include most of the better pictures shown at public exhibitions in the larger eastern and middle western cities during the past five years, with a few from dealers' galleries and private collections and still fewer of recent production. While the preponderance of canvases, known to those who are sufficiently interested to follow the current exhibitions, is such as to deprive the display as a whole of much novelty, it still affords, in all probability, the best exposition of contemporary American paintings possible at present in this country. The position and importance of the Corcoran Gallery, its large funds available for expenses of organization and management, and particularly for purchase of canvases, the cash prizes aggregating \$5,000, the largest awarded in any American Art exhibition, given through the generosity of ex-Senator W. A. Clark, and lastly the possession of spacious and well-lit galleries—all these combine to make such a display possible. In fact, it comes nearer to the idea of an American local Salon than any other exhibition of the kind, but it lacks the international note struck by the Pennsylvania Academy at Philadelphia, at its annual winter shows, and more loudly by the Carnegie Institute at Pittsburgh in its annual spring display. The acceptance also of so large a number of canvases has also naturally affected the general quality of the display, and while it cannot fairly be adversely criticised, for even with its defects it is a remarkably fine and comprehensive exhibit, it would appear as if its quality might have been kept higher by the acceptance of only one representative canvas from any artist, with the possible exception of such a painter as Sargent or some other, if lesser, star. This suggestion is merely a kindly hint for future years.

The Prize Canvases.

A first, and necessarily hasty notice of so large and important an exhibition must confine itself to generalities. The prize winning canvases are naturally always of the greatest interest to the art public. These, as was announced in the **ART NEWS** last Saturday, were won respectively—the first of \$2,000 and a gold medal by Edward Redfield for his characteristic winter landscape,

"Delaware River;" the second of \$1,500, and a silver medal, by Joseph de Camp, the Boston technician, for his masterly figure work and American reminiscence of the Dutch master, Van der Meer, "The Guitar Player," praised in these columns when shown at the Montross Gallery at "The Ten's" exhibition last spring; the third of \$1,000 and a bronze medal, by Robert Reid, for his characteristic and altogether charming portrait figure piece, "The Open Fire," a spontaneous work, exquisite in its color and tender in its feeling, and the fourth of \$500 and an honorable mention to Frederick Carl Frieseke, for his portrait figure piece, "Marcelle," a well modeled nude study with rich flesh tones. Disappointment is generally felt and expressed in art circles over the award of the first prize to Edward W. Redfield, for his canvas is inferior to that of almost the same subject which took the third prize given by Mr. V. G. Fischer of Washington in the winter of 1907, at the first Corcoran exhibition. Mr. Redfield is a strong painter, and one of the ablest of American landscapists, but he has painted "Centre Bridge, Pa.," so often that the subject has become monotonous, and it would almost appear that the artist lacked any versatility. It is getting to be a case of "Toujours Centre Bridge." Mr. Redfield should seek wider fields. Of necessity those who do not worship at the shrine of "The Ten" feel somewhat aggrieved that two of the leading members of that august body, Messrs. de Camp and Reid, should bear off respectively the second and third prizes, but their works are certainly deserving on their merits.

The work of the fourth prize winner, Frederick Frieseke, is comparatively little known in New York, as he is a resident of Paris, but it won deservedly on its color and feeling.

Works From Paris.

The Paris contingent of American painters have sent some notable contributions to the display, one of the strongest works shown being Robert MacCameron's "Groupe d'Amis," which might better be called "The Absinthe Drinkers," a splendid piece of imaginative realism, full of character and expression and delightful in tone and color. There are also two of Walter Gay's admirably painted and truthful interiors of French houses, and one of similar style by Charles Bittinger, "Oeil de Boeuf Versailles," two finely colored pieces of technique by Eugene Paul Ullman, and two important full-length figure works by Henry Salem Hubbell.

The pictures were arranged by the hanging committee, composed of Irving R. Wiles, Hugh H. Breckenridge, Edmund C. Tarbell, Richard N. Brooke and Walter McEwen, with Director McGuire as an ex-officio member, to fill all the galleries (with the exception of the one devoted to Senator Clark's loan collection) and the corridors on the second floor, and the committee in charge of the exhibition were Director McGuire and Messrs. John M. Wilson and Victor G. Fischer, with Mr. C. Powell Minnigerode as Secretary.

The Star Pictures.

The star pictures of the display in the writer's opinion are Sargent's portraits of Senator Cabot Lodge, Mr. and Mrs. William Endicott and Miss Mathilde Townsend, Joseph De Camp's recently completed full length stand-

(Continued on page 5.)

THE HEARING ON THE ART TARIFF AT WASHINGTON

The following is taken verbatim from the official stenographic report of the hearing on the Art Tariff before the Ways and Means Committee at Washington November 28:

Statement of Louis R. Ehrich, of New York City.

Mr. Ehrich.—Mr. Chairman and gentlemen, I had intended to present some views to the committee from the standpoint of an art dealer on the side of free art, but I understand that my friend Mr. Townsend has handed in to your committee this afternoon a brief which he has just permitted me to read, in which he makes the proposition that the present law should be modified, the present law being an ad valorem duty of from 15 to 20 per cent. He asks that it be modified so that there shall be a specific duty of \$100 on every work of art executed in the last one hundred years.

Mr. Townsend is in the room, and I understand desires to speak to that proposition, and I would suggest, if you please, that you permit him to speak and then permit me very briefly to reply to his argument. It seems to me it will give greater sequence to what I have in mind. If you will allow Mr. Townsend to speak now I will be glad to make some reply to his suggestions.

The Chairman.—Very well.

Statement of Mr. James B. Townsend, Representing The American Art News and American Artists and Others.

Mr. Chairman and gentlemen of the committee, I appear here as the editor of the AMERICAN ART NEWS, the only weekly art journal—in fact the only American art newspaper now published—and as a representative of a number of artists and sculptors; it is not necessary for me to read their names, as they appear in their petition.

I am not necessarily myself opposed to free art. My theory is that the most intelligent people who have looked into the subject in a general way favor free art, but it seems to me that those artists that I represent and my constituency, if I may put it that way, are of the opinion that there must be some limitation, for the present at least, upon the importation of the cheap art of Europe from the fact that its artisans and artists can live much more cheaply there than we do here; and that they have a natural faculty for the production of art, particularly in the south of Europe. They are people who produce a kind of art that is brought in here at the present period at a very low rate and is sold for very large profit, very often having false names put upon their works, to the debasement of the taste of the people of this country and to the encouragement of fraud. After much consultation and much reflection upon this subject these artists and sculptors have asked me to appear here and ask for a specific duty of \$100 on every work of art produced in water colors, pastels, and statuary, not necessarily works in black and white, during the past one hundred years, which safely covers the life of all artists now living. We do not ask you to put a tax on Rembrandt or Vandyke.

Now, gentlemen, one hundred years will not be long for those gentlemen who wish to import pictures here of wealth and value. One hundred years will not shut out any of the old masters, but it will protect the struggling American artists who can not compete with the foreign artists, but will affect such so-called works of art which are bought in Paris for \$25, paying a duty of \$3.75 under the present tariff and sold for \$200 and \$300 in the auction houses of New York and on the streets of our larger cities. The fact that the museums now get their pictures all free, both by purchase and donation abroad, disposes, in my mind, of the argument that you would be injuring the museums. The Free Art League says that a great collection such as Mr. Morgan's in London can not be brought here under the present tariff. The specific duty would only apply to Mr. Morgan's modern works and would not affect the old pictures in his collection.

Why should we not have a specific duty of \$100? Should we be deprived through it in any possible way of getting in free for American people the work of a great many artists which are imported and which

are worth having? I do not wish to dispute and I do not wish to deny some of the arguments that many gentlemen have advanced here; but when they come before you and tell you that all of the artists of the United States are in favor of a removal of this duty, that all the sculptors desire it, I beg to differ with them. It is not a dishonest statement that they make, but it is a misstatement. There are many people in this country who, rightly or wrongly, do not believe in taking off the duty from art. I do not say that I agree with those people. I myself believe, if possible, in free art; but I can see no objection to this substitute of a specific duty of \$100 during the last one hundred years.

Mr. Cockran.—I would like to ask if you are going to file this petition with names of subscribing artists and sculptors.

Mr. Townsend.—I certainly am, and a brief, and will add more to them.

Mr. Clark.—Would not that specific duty shut out nine-tenths of all the pictures that are brought in?

Mr. Townsend.—No, sir; none of any importance. It would not shut out any good pictures whatever.

Mr. Clark.—Is it not true that there are not 100 men in the United States who can tell a copy or a forgery of the work of an old master from the original?

Mr. Townsend.—I would hardly say that.

Mr. Clark.—How does it happen that they work them off?

Mr. Townsend.—It is because of the general ignorance of art in this country.

Mr. Clark.—How about the experts; why do they not decide whether or not it is a forgery?

Mr. Townsend.—It is the same principle as exists between doctors; the experts disagree. It is very difficult to get experts at this time who can be relied upon.

The Chairman.—It is a matter of such difficulty that even experts disagree on it.

Mr. Townsend.—Precisely.

Mr. Clark.—Let me ask one other question. Why would it not do a great deal toward clearing the atmosphere if they put a great many of those fellows into the penitentiary who signed fictitious names to those pictures? That is ordinary common swindling.

Mr. Townsend.—You have correctly characterized it, but by their adroitness and cleverness they have been able to avoid any punishment.

Mr. Clark.—Does anyone ever have any of them arrested?

Mr. Townsend.—No, sir.

Mr. Clark.—There is ample law to cover that point.

Mr. Townsend.—Not under the statute in New York.

Mr. Clark.—The statute in New York must be the same as the statute in Missouri. There is it made a penitentiary offense to get anything under false pretenses.

Mr. Calderhead.—Under your provision what would become of the works of Reynolds and Turner?

Mr. Townsend.—They would all come in free—Turner not for two or three years because he lapsed over into the eighteenth century.

The Chairman.—The gentleman's time has expired.

Statement of Louis R. Ehrich in Reply to Mr. Townsend.

Mr. Ehrich.—Mr. Chairman, I desire to reply to Mr. Townsend. The proposition is that all paintings executed within the last one hundred years shall come in under the specific duty of \$100. Now, as the articles that I import are the works of the old masters, painted prior to one hundred years ago, of course I have no direct interest—a monetary interest, at least—in that proposition, but I should oppose it, none the less, tooth and nail. I should prefer to see the law stand as it is, because I think that such a proposition would be founded on the grossest injustice and that it would be class legislation of the most pronounced and most outrageous type. It seems to me that this argument lies on the very surface. A man who can spend \$5,000 or \$10,000 or \$20,000 for a painting has only to pay \$100 for a modern painting. That to him is equivalent to nothing. To the man in moderate circumstances who wants to buy a picture which he has seen abroad, and which happens to cost \$50 or \$25 to him, less duty, it is absolutely prohibitive. It seems to me the injustice started here orally this evening, the rich man brings over art and the poor man brings trash. Now, it is pretty hard to define trash in art, and I would maintain that the price is no more a just criterion as to the value of an art work

than the wealth measures a man. In fact, it can be said—and I can cite a number of instances to prove—that the cheap, low-priced, so-called trash of one generation becomes the high-priced of the next.

There is continuing in New York to-day an exhibition of the works of the famous French impressionist, M. Renoir. The Metropolitan Museum of Art purchased one of his paintings last year for \$18,000. Now we have M. Renoir's own testimony that some thirty years ago one of the finest pictures he ever painted was sold at public sale at the Hotel Drouot for 225 francs (\$45). M. Renoir bought the painting himself, having succeeded in borrowing the money for the purpose. An offer of 100,000 francs has been refused for that very painting. About forty years ago eight "Corots" with their frames were sold in New York City for \$1,600. In all probability every one of those examples would to-day at public sale bring at least \$10,000.

So far as the American artist is concerned, I would contend that it is decidedly to his interest that every man shall bring in unrestrainedly whatever he desires to bring in. Let him buy a chromo if that is his art level; because he has then at least begun to put his foot upon one of the rungs of the ladder of art. He has started to climb. And it is in that climbing process that the American artist will finally realize his patronage. A picture may be trash to you or to me, but it may be a source of inspiration to the buyer, and the buyer should decide.

Mr. Gaines.—Tell me what definition you give to art, so that the custom-house officer might enforce the law.

Mr. Ehrich.—My own definition of art would be that art was the human interpretation of beauty.

Mr. Gaines.—How does the custom-house officer to distinguish what is free and what is dutiable? I am myself inclined to believe in free art, but I do not know what kind of language would be definite enough to enable the custom-house officer to comply with the law.

Mr. Ehrich.—The law as proposed?

Mr. Gaines.—How is he to determine what shall come in and what shall not come in free?

Mr. Ehrich.—I suppose that any imaginative conception of beauty, whether presented by a picture or a landscape, or what not, would be considered an attempt at art. Whether it is art or not the generation must decide.

Mr. Clark.—Suppose you should strike one of these appraisers with that proposition, what would he do about it?

Mr. Ehrich.—He would probably resign his position.

Mr. Cockran.—You can not use the language now to describe the articles on which 30 per cent. is collected.

The Chairman.—You can describe it. It is contained in the Wilson bill and in the present law.

Mr. Ehrich.—Now, if you will permit me, gentlemen, I will say that it is decidedly to the interest of the American artist that every man shall bring in unrestrainedly what he desires to bring in; let him buy a chromo, if that is his idea, because he has then begun at least to put his foot upon one of the rungs of the ladder of art. He has started to climb. It is in that climbing process that the American artist will finally realize his patronage.

Mr. Randall.—Would you want to include pictures made for advertising?

Mr. Ehrich.—Yes, sir; if he likes it as his business. It might be trash to you or to me, but it may be a source of inspiration to that buyer, and the buyer must decide.

Mr. Randall.—How about advertising purposes—the use of pictures for advertising purposes?

Mr. Ehrich.—I think the pictures such as the Pears Soap Company have circulated are reproductions of great works of art.

Mr. Randall.—Would that not interfere with the industry in this country, the industry of advertising?

Mr. Ehrich.—Of course, if it can be shown that it is pure advertising, and not art, I suppose the discrimination could be made.

The Chairman.—The gentleman's time has expired.

MRS. BARNEY ON ART TARIFF.

Mrs. A. C. Barney, the Washington artist, has written the Ways and Means Committee as follows:

Mrs. Barney believes in "Free Art," but her belief is couched in the following suggestions, which convey her advocacy of limited free art:

She believes that the Secretary of the Treasury should appoint a president and vice-president, men of leisure and high artistic qualifications; that besides these, two gentlemen should form a committee of 20 or 25 gentlemen of high artistic ability to pass judgment upon all works of art imported from abroad. This committee or jury, as well as their president and vice-president, should be men who would be willing to serve without a salary, but just for the honor and pleasure which a participation in the artistic development of their country would afford them.

Any works of art pronounced by this jury as of sufficient excellence should be admitted free of custom duties. But in lieu of this advantage, the owners should be willing to loan these for a period of two years to the government to be exhibited at a national museum to be founded by the government. The public then will be given the benefit of seeing these works of art. The advantage of such systems and such national museum are too many to be enumerated here. But as an instance, we point to the ever-changing character of the exhibitions and the manifold interest they impart to the public.

At the end of two years these works of art will be returned to their owners free of duty.

As to those works of art which would not pass the rigid examination of the jury, or in some points would fall short of meeting all requirements of the committee of experts; these should not be admitted free, but owners should pay on them regular custom duties.

If the owners of the accepted works of art show unwillingness to loan their imported property for such a long period as two years, they should be allowed to loan them for only a period of one year provided they pay half duties. Of course, in case owners totally refuse to loan their property they could secure them by paying full duty, as is usual at the present time.

If this scheme or its fundamental ideas is carried out, only real works of art would be admitted into America, and the land would not be overrun with so-called works of art, or productions of mediocre artistic abilities. More harm can be done in the long run to the public in showing them non-genuine works of art and corrupting their sense of art appreciation, than by not showing them any works of art at all. Moreover, a wholesale free admission of all works of art so-called without any discrimination would inflict a loss of profit on the government which will not be justified by the degree of artistic development that such free art can effect on the public.

By carrying out these suggestions the government, too, will not be without a material profit: (1) It will receive duties on second-class works of art; (2) it will receive half duties for works of art whose owners would not be willing to loan them for a period extending beyond one year; (3) it could charge a small admission from all those who wish to enter the museum, allowing certain days in the month during which all would be admitted free; (4) that now that limited "free art" is not allowed, many yearly spend large sums of money abroad in order to visit and study works of art while by having "limited free art" in America the bulk of that money would be spent in America itself.

AN UNWARRANTED STATEMENT.

The Free Art League, in its brief recently submitted to the Ways and Means Committee of Congress, made the following statement on page 13 of said brief:

"The American artist who, if there were any protection in the duty on art, would be the beneficiary, repudiates the duty, and is a most earnest petitioner for its repeal."

The publication known as Art Notes, issued by the Macbeth Art Galleries, 450 Fifth avenue, says in its December number:

"Now that general tariff changes are being considered, the time is doubtless near when duties on works of art will either be removed or modified."

"All who are for or against a change should be ready to express themselves. I find that, contrary to the general impression, artists are by no means of one mind on this question, and that there is a very decided opposition to so-called free art on the part of many. Although the views of these opponents are not seen in print as often as those of the artists on the other side, their opinions must be given consideration. I have had a good many opportunities to hear views of individual artists

(Continued on page 6.)

WASHINGTON (D. C.)

The Corcoran Gallery has made the following purchases from its present exhibition: "The Open Fire," by Robert Reid; "Josephine and Mercie," by E. C. Tarbell; "An Ancestor," by Walter MacEwen; "Narcissa," by Sargeant Kendall; and "Morning After Snow," by W. Elmer Schofield. Mr. Wm. T. Evans also made the following purchases: for the National Gallery collection, "Christmas Morn," by Will H. Low; "Eros and the Muse," by H. O. Walker, and "My Day at Home," by William H. Howe; and for his private collection a charming little "Venice," by Gedney Bunce. About a thousand persons attended the opening reception Monday evening, among them the President and Mrs. Roosevelt, who received the painters privately at ten o'clock in Director McGuire's office, by the President's request.

Robert Reid is to hold an exhibition of his paintings in F. D. Millet's studio at Georgetown, Dec. 23, opening with a private view to-day.

PHILADELPHIA.

In the galleries of the Art Club there are now 171 paintings in oil, by American artists, and these include some of the recent departures of the newer school represented by Robert Henri, Rockwell Kent, Jerome Myers and others. Thomas W. Deving has his remembered "Portrait Study," seen in New York at the Montross Gallery. Colin Campbell Cooper, departing from his usual pictures of tall buildings, gives a composition called "The Fates," wherein are three peasant women with a spinning wheel. From Mary Cassatt, long a resident of Paris, there is a little group of mother and child, "Fillette au Grand Chapeau."

The range of work is comprehensive, for there is a capital example by Childe Hassam alongside of an ambitious composition by Albert Herter, whose "The Hour of Discouragement," is prominently placed on the walls. Arthur Powell has an interesting glimpse of New York, "The North River," broadly rendered, and "The Fire Opal," by Alice Mumford Roberts, is a dainty conception of a young woman with a fan, standing at full length. Robert Reid has his "The Butterfly Net" and "The Village Postoffice," while C. P. Gruppe signs a picture of Dutch peasants "In the Garden." A few portraits are included, some marines, and altogether the display is creditable to the club, while the new arrangement of the galleries gives better space and accommodations for the placing of the pictures. The exhibition will last until Dec. 20.

The Academy of the Fine Arts announces its 104th annual exhibition, which will open to the public on Sunday, Jan. 31, 1909, and close on Sunday, Feb. 14, 1909. The Press View and Varnishing Day will be Saturday, Jan. 30, 1909, from 10 A. M. until 4 P. M. The reception and private view will be given on the same evening.

The exhibition will consist of original works by American artists, in oil painting and sculpture, which have not before been publicly shown in Philadelphia. All works intended for exhibition must be entered upon regular entry cards, which must be properly filled out and sent to the Academy by Monday, Dec. 28, 1908, and to avoid mistakes special care should be taken in making entries.

An interesting group of sketches by Herbert Welsh is on view at the rooms of the Sketch Club, 235 South Camac street. The sketches are chiefly water colors done during Mr. Welsh's stay in Italy, and are well worth the attention of the connoisseur.

CHICAGO.

Paintings by Josef Israels, James and William Maris, Anton Mauve, Daubigny, Corot and Dupre and Henri Le Sidaner, constitute the collection of masterpieces which are on exhibition in Reinhardt's Gallery in the annex of the Congress Hotel. With the exception of the mauve, all have been brought from abroad this Autumn and are new to the picture viewing public of this city.

Josef Israel's painting "By the Cradle" will be considered by many the greatest picture of the group.

"The Miking Hour," by William Maris, vibrates with sunshine and quivering atmosphere above the meadows where the cows are standing. It is a characteristic landscape of the most poetic of the Maris brothers. "The Loggers," by Anton Mauve, is a forest picture, with the heavy snow covering the ground over which the horse and peasants are dragging a tremendous log. The trees stand stark and black against the winter sky and the atmosphere of winter throws a chill upon a wonderfully painted scene.

It would not seem possible to have selected three paintings more calculated to charm than those which have been chosen by Henri Le Sidaner. More than one phase of his art appears, and the compositions have each a striking interest. "Night in Venice"—a view across the Grand Canal, where the ducal palace gleams in the uncertain lights shimmering through a mist rising from the waters, is a typical example of Le Sidaner's outlook on beauty. The color is alive, the atmosphere gives the effect of shattered sunlight under the veil of night.

Wilhelm Funk has on view at the same galleries fourteen portraits.

The water colors by Fernand Janin and E. H. Bennett have drawn many visitors to Thurber's this week. Mr. Janin, who has been assisting in the staff of Daniel H. Burnham on the final study of the plan of Chicago being made under the direction of the Commercial Club, returns to Paris in the near future.

Henry Roseland of Brooklyn, N. Y., is exhibiting story-telling pictures in the picture galleries of Marshall Field & Co.

The annual exhibition of the Art Crafts opened at the Art Institute on Tuesday.

William Penhallon Henderson is holding an exhibition of pastels in his studio in the McClurg Building. The exhibition will continue to Dec. 20.

DETROIT.

Paintings by eight American artists resident in New York and Boston are on view through the month at the museum. The artists represented are Arthur B. Davies, William J. Glackens, Robert Henri, Ernest Lawson, George B. Luks, Maurice B. Prendergast, Everett Shinn and John Sloan.

REDFIELD (UTAH).

The Utah Art Institute opened its tenth annual exhibition of paintings, drawings, sculptures, decorative art, architectural drawings, fabrics and designs for applied arts at the High School at Redfield, Utah, December 7. A state prize of \$500 was given for the best work by a resident artist of Utah; \$50 was offered for the best water color, \$25 for the best sculpture, \$10 for the best black and white, and \$10 each for the best design in lace, needlework or embroidery and the most artistic design in wood or metal.

THE HEARING ON THE ART TARIFF

(Continued from page 5.)

ART KNOWLEDGE LACKING HERE.

The following incident, described in the Peoria (Ill.) Star, rather proves that general art knowledge is lacking in America.

In its appreciation of high art, Peoria has been weighed in the balance and found wanting, according to the report of the agent who recently brought to this city a collection of paintings valued at \$30,000, and has exhibited them. All of these paintings had been exhibited in the galleries of Europe, in Paris, Berlin, Munich, and other art centers, and were from the easels of the best modern masters. There were among them many fine examples and one of them was valued at \$7,500, while none had a lower valuation than \$3,000. These pictures were put up at auction, but the reserve prices were so high that not one was sold, and the agent packed his collection and moved away disconsolate.

One of his heart-breaking experiences occurred when a lady viewed the collection and asked the price of a certain picture. She was informed that it was worth \$400. "Why," she exclaimed, "I bought a picture larger than that at one of the department stores two or three weeks ago for \$1.50 and everybody admires it. For the price of that picture I could buy more than 200 and they would be every bit as pretty."

BOSTON.

The officers of the Copley Society, as chosen at the annual meeting on December 9, are Holker Abbott, president; Thomas Allen and H. Winthrop Peirce, vice-presidents; D. Blakeley Hoar, treasurer; J. Templeman Coolidge, Henry H. Garrison, Miss Lois L. Howe, Mrs. Calvin G. Page, Miss Annie C. Putnam, Edmund von Mach and Edward R. Warren, governors. The board of government is much reduced from that of former years, in accordance with an amendment to the by-laws recently adopted. It is believed that a smaller board will be more efficient than the large body which has heretofore been subject to President Abbott's gavel.

Special attention has been drawn to the financial condition and needs of the Copley Society by the generosity of Arthur Astor Carey in voluntarily cancelling an indebtedness of \$20,000 owed him by the Society for some time. There still remains a staggering load of liabilities, inherited for the most part from the middle nineties.

J. A. S. Monks, who returns, literally, to his mittens year after year, is holding an exhibition of recent works at the gallery of R. C. and N. M. Vose, 320 Boylston Street. No man has more consistently followed the sheep up and down New England pastures. He has brought together this year twenty-seven canvases painted on Conanicut, Cohasset, Cushing's Island and elsewhere. Mr. Monks is one who has chosen his subjects and his dealer wisely. Hence he has never lacked an appreciative following.

Frank W. Bayley, of the Copley Galleries, 103 Newbury Street, has completed the collection of pictures which he will install in the Whistler House, Lowell, in time for the formal opening, December 18th.

on this subject, and I am of the opinion that a vote by ballot of the artists in any club or society in the city would show fully seventy-five per cent. opposed to "free art."

It would seem to be a pity, especially in view of the fact that a number of artists have petitioned the committee, through the AMERICAN ART NEWS, for a specific duty of \$100 on all works of art produced during the last one hundred years from date of entry, and from other indications that the sentiment of the country, rightly or wrongly, is not unquarrelled in favor of free art; to make claims that cannot be substantiated.

SPECIFIC DUTY PETITION.

The following petition, with signatures, accompanies the brief for specific duty presented to Ways and Means Committee at Washington, D. C., November 28, by James B. Townsend:

To the Honorable Ways and Means Committee, Washington, D. C.

Gentlemen: The undersigned American artists respectfully ask the consideration of your committee on the revision of the tariff on art, of the proposition to substitute for the present ad valorem duties on pictures and sculptures, a specific duty of \$100 on each imported painting in oil, water color or pastel, or sculpture produced within the past one hundred years, or one hundred years from date of entry. This specific duty, we believe, would bring as much revenue as the present tariff to the government, and would at the same time keep out the trash and poor art, as well as the copies of good pictures brought in and sold as originals afterwards. The period of one hundred years would safely cover the life and works of modern painters and sculptors, whose works are most often copied and sold as originals, would protect innocent buyers, and not in any way prevent the importation of good pictures.

Henry W. Ranger
Isadore Kanti
A. I. Van Laer
Maurice Fromkes
Charles F. Naegle
John H. Fry
G. Thelen Fry
Augustus Lukeman
C. Brower Darst
E. Irving Couse
F. K. M. Rehn
W. Granville Smith
Ben Alt Haggan
A. C. Friedrien
S. M. Roosevelt
J. N. Marble
Louis P. Dessar
C. E. Cookman
William K. Amussen
E. M. Bicknell
Frank A. Bicknell
Francis Day
Frank De Haven
Frederic N. Baker
Amy Cross
Charles P. Gruppe
J. B. Brown
G. Glenn Newell
Emma Lambert Cooper

Robert W. Van Baskereck
A. Muller Lry
Earl Stetson Crawford
Rhoda Holmes Nicolson
Reynolds Beal
D. J. Gue
George M. Reeves
William H. Howe
Cullen Yates
Victor D. Becht
William Chadwick
E. Loyal Field
F. Melville Du Mond
E. Cost Smith
William Cotton
William G. Watt
C. H. Sherman
Frederic B. Williams
Chas. M. Shean
J. Scott Harley
Aletha H. Platt
Clara W. Parrish
Gustave Weigand
W. G. Schneider
Bayard H. Tyler
Edward H. Rothast
W. Verplanck Birney
George H. Smilie
Theodore K. Fenbrook
and many others.

CINCINNATI ART CLUB FAVORS SPECIFIC DUTY.

Hon. Nicholas Longworth, Washington, D. C.

Dear Sir: The Cincinnati Art Club desires again to call your attention to its position on the question of the "Tariff on works of art." Our view, as expressed by resolution of which you have a copy, is that there shall be a tariff on works of art at the uniform rate of \$100, to be imposed on each painting and work of sculpture, regardless of value, except works of art that are over one hundred years old, in which case they shall be admitted free.

In support of this view, we submit that the American market is flooded continually with extensive importations of cheap paintings that are sold at enormous profit to an unsuspecting public, who readily buy them at almost any price in preference to American productions, because they are imported. A uniform tax of \$100 on each painting of this class would promptly stop this evil and afford proper and much needed protection to the great bulk of American artists. On the other hand, such a tax would not prove a burden upon high-class works of art, whose importation should obviously, by all means, be encouraged, so that we may not be deprived of this invaluable source of inspiration and enlightenment.

This we believe to be a thoroughly rational view of the case. We desire to urge it as strongly as possible, and trust that you may be able to give it your support.

Yours very truly,

JOHN RETTIG,
President.

Cincinnati, O., Dec. 4, 1908.

LONDON LETTER.

London, December 2, 1908.

The executors of the late Sir Joseph Duveen, who died at Hyeres on November 9, have taken a probate on a provisional valuation of his estate, which for this purpose is assessed at £500,000. There are numerous legacies to old servants and to the employes of Duveen Brothers, as well as to friends and distant relatives. The testator leaves to Lady Duveen the use of his house and a large income for life. Subject to this he divides his estate among his children in certain proportions. His death, as already announced, will in no way affect the continuation of the firm of Duveen Brothers.

The famous collection of bronze antiquities formed by the Rev. William Greenwell, F. R. S., Canon of Durham Cathedral, has been acquired for the British Museum, thanks to the generosity of an anonymous American donor who has supplied the £10,000 needed to complete the negotiations. The Greenwell collection includes hundreds of spear-heads and axes and is particularly rich in early British bronzes.

The amendment of the present law relating to copyright in art is again being seriously considered, and there is every prospect that a bill on the subject will be introduced into Parliament next year. Three years ago the Artistic Copyright Society was formed to take this matter in hand, and has since been doing useful spadework. The reform of copyright law is also a plank in the platform of the more recently formed Allied Artists' Association, which demands that copyright shall always be held to be vested in the artist, unless there is written evidence to the contrary, and also that the copyright shall belong to the artist's heirs or assigns for a longer period than the seven years after death, twenty or even more.

With these two powerful organizations working in harmony, it seems probable that the iniquitous conditions prevailing will speedily be changed, the more so since certain members of the Cabinet have already expressed their sympathy with the bill which the Artistic Copyright Society and the Allied Artists' Association are now actively supporting.

Messrs. Archibald Constable & Co. have just published a "Short History of Engraving and Etching," by A. M. Hind, of the Department of Prints and Drawings of the British Museum. For all its small compass the book is a mine of accurate information and scholarly criticism, and as a handy standard work on an extended subject it fills a real need.

The English agencies of Georges Petit of Paris are now amalgamated under the title of the Franco-British Association, M. Victor Fodor having charge of the London Branch at 12 Talbot House, St. Martin's Lane, W. C., and Mr. Montague Morris of the Liverpool Branch at 31 Dale Street. The new firm has also rented the Grafton Galleries, where they have now transferred the Salon of Etchings in Color, recently on view at the Paris House.

An exhibition of etchings, wood engravings and water-colors by the well-known French artist, Auguste Lepere, is now open at the Rembrandt Gallery. F. Cayley Robinson more than maintains the promise of his occasional exhibit in a one-man show at the Carfax Gallery. Akin to Puvion de Chavannes in his spacious design and delicate sense of color, Cayley Robinson is more robust in his rendering of figures, and critics here predict a great future for him as a decorative painter.

CORCORAN EXHIBITION.

(Continued from page 4.)

ing portrait of President Roosevelt, painted for the President's Harvard class of 1880, a master work, Frederic P. Vinton's admirable seated portrait of President Wright, of Clark College, Gari Melcher's fine figure group, "The Madonna," Irving B. Wiles' broad and masterly figure work, "The Window," Edmund C. Tarbell's splendidly modeled and presented half-length portrait of Dr. Harvey Cushing and his well-known interior with figures "Girls Reading," Willard L. Metcalf's well-known and always beautiful "Trem-

exquisite study of the nude in sunlight, "An Idylle," Robert David Gauley's decorative figure piece, "Tanagra," Charles W. Hawthorne's remarkable technical performance, "The Morning Catch," Wilhelm Funk's characteristic and splendidly painted portrait of Capt. Try-Davies, F. Ballard Williams' Monticellian panel, "A Glade by the Sea," and Albert L. Groll's fine conception, painted in Arizona, "The Enchanted Mesa."

It will be noted that several of these star pictures are familiar ones, but this does not detract from their standing in the display.

James B. Townsend.



PORTRAIT OF A LADY

In Winter Academy Exhibition

By Irving R. Wiles

bling Leaves," an American Corot, John La Farge's dramatic "Wolf Charmer," John W. Alexander's characteristic and beautiful figure piece, "The Mother," T. W. Dewing's always satisfactory and beautiful color symphony, "Yellow Tulips," Charles H. Davis' broad and fine "Clouds and Hills," George Elmer Browne's magnificent rich colored landscape, "A Brittany Headland," "The Absinthe Drinkers" of Robert MacCameron, above noted, Frank Duveneck's modern Ruysdael, "Village Brooks — Bavaria," George H. Bogert's "Approaching Storm," a reminiscence of both Ruysdael and Michel, but with much originality, Childe Hassam's "Bowl of Nasturtiums," Frank W. Benson's lovely outdoors "September Evening," Ernest Lawson's "Morning-side Heights," J. Francis Murphy's beautiful landscape, "Summertime," Bruce Crane's clear-aired and strong "November Hills," Lillian M. Genth's

ACADEMY EXHIBITION.

(Continued from page 2.)

trait head; Howard Russell Butler's delightful presentment of a summer girl on a sea beach, a dashing canvas, the figure lifelike and full of action, and the colors soft and harmonious; a characteristic and fine landscape by Ben Foster; a brilliant still life of fish, by William M. Chase; George Bellows' splendid view of the Hudson River on a cold wintry day; a typical Dutch tulip garden, by George Hitchcock; a superb Arizona landscape by A. L. Groll, and a large and fine double portrait of mother and daughter by George M. Reeves.

The Academy officers and their able assistant, Mr. Harrison S. Morris, to whose energy and ability the success of this exhibition is largely due, must be congratulated upon it.

James B. Townsend.

PARIS LETTER.

Paris, December 2, 1908.

Thanksgiving Day was celebrated with much rejoicing in the various ateliers and art clubs of the Quartier Latin. The American Art Association organized a banquet and the Students' Hostel an evening party and ball, which was quite a brilliant affair.

Of the many exhibitions which took place last month, probably the most successful has been that of Miss Mary Cassatt's works at Durand-Ruel's. Though she was born at Pittsburgh and first became acquainted with brushes and palette at Philadelphia, it is in Paris that Miss Cassatt's art was appreciated after years of strenuous work, under the direction of that great impressionist, Degas.

Among the most striking pictures on view at Durand-Ruel's there is a small panel, "At the Theatre." It was painted in the early eighties, and having been offered for sale at an auction at that time, it absolutely failed to attract attention, and was knocked down for \$2. The present owner of this picture, Mr. Albert Rouard, a well-known collector, would certainly not part with it now for a thousand times that amount.

Other striking works in this exhibition are: "La Toilette," an exquisite composition belonging to Mr. Degas, "The Girl with the Dog," to Mrs. C. P. Huntington, a few portraits loaned by Mr. Kelekian, Jr., Mr. Durand-Ruel's little daughter, Mme. and Mlle. de Sully, etc.

The French Government has bestowed on Miss Cassatt the knighthood of the Legion d'Honneur.

Two interesting exhibitions are now on at Geo. Petit's. An Italian "divisionist," M. Vitelleschi, has some fine examples of his works in pastel, water color and oil. In the adjoining room Mr. Jordie is exhibiting some sixty landscapes of Brittany, Algeria and Egypt.

The fine collection of Mr. A. Lion has come under the hammer at the Hotel Drouot. Prices were rather high and competition very keen all through the sale. A lot of miniatures of the eighteenth century were disposed of at prices ranging from \$300 to \$1,200. One on ivory, by Jean Antoine Laurient, was bid to \$1,450.

Messrs. Hamburger Fres secured a number of very fine objects, such as a couple of chandeliers in ancient "pate tendre" of Saint Cloud, for \$760, also an ancient china coffee pot, with a gorgeous decoration of medallions and flowers, for \$365.

The American artists, members of the American Art Club, are now holding their yearly Autumn exhibition. Among the exhibitors are: Messrs. A. F. Kleinminger, Parker Newton, F. Armington, W. P. Silva, P. Gibb, A. F. Miller, A. J. Lyons, F. Zirnbaum, J. P. Tiller, K. E. Waden, C. F. Wooll, T. Spicer Simpson, C. Chitty, B. Cornwallis, F. Frieske, J. F. Reid, C. A. Slade and C. E. Johnson.

OBITUARY.

Henry Baerer, a noted sculptor, whose work adorns several public places, died of heart disease on Dec. 7 at his home in this city. The funeral was held on Wednesday last. Mr. Baerer was born in Kirchlim, Hesse-Kassel, Germany, in 1837. He studied at the Munich Academy and was a pupil of Von Launitz. He was a member of the National Sculpture Society. One of the most familiar of Mr. Baerer's is the Beethoven statue in Central Park.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Ainslie Gallery.—Landscapes by W. Merritt Post, to Dec. 31.

Astor Library.—Illustrations of architectural ornament by sculptors of Prague, colored reproductions of embroidery by Russian peasant women, and reproductions of paintings by J. L. Gerome.

Bauer-Folsom Co., 396 Fifth avenue.—Recent works by Lillian M. Genth.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Bonaventure Galleries, 5 East 35th St.—Points of XVIII Century Coiffures and Costumes, Bibetots and beautiful bound books, etc.

Clausen Gallery, 7 East 35th St.—Landscapes by Edward Gay, to Jan. 1.

Ehrich Galleries, 463 Fifth Avenue.—Choice examples of early Dutch and Flemish masters, to Dec. 31.

Fishel, Adler & Schwartz, 313 5th Ave.—Paintings by Frank Townsend Hutchens, to Dec. 19.

Knoedler Galleries.—355 5th Ave.—Rare old mezzotints and stipple engravings.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 372 Fifth Avenue.—Paintings by Childe Hassam to December 26.

Macbeth Galleries, 450 Fifth avenue.—Bronzes and sculptures by St. Eberle, Chester Beach and others, Dec. 15-29.

National Academy of Design, 215 West 57th St.—Annual winter exhibition, to Jan. 9. Admission, 50 cents.

National Arts Club, 119 East 19th St.—National Society of Craftsmen Exhibition of Art Crafts, to Dec. 31.

Oehme Galleries.—Water colors by Mrs. W. J. Stillman.

Powell Gallery.—Thumbnail Sketches by 21 prominent American Artists. Christopher Saponoff, to Dec. 23.

Salmagundi Club.—Water color exhibition by artist members.

Scott & Fowles Galleries, 295 5th Ave.—Miniatures by Charles Turrell.

Religious Paintings by Henry O. Tanner, 6 East 23d St.

The Rice Gallery, 45 John St.—Thumbnail Sketches by Julian Onderdonk.

Tooth Galleries, 420 Fifth Ave.—Sir Alma Tadema's latest painting "Carcalla & Geta," to Dec. 31.

EXHIBITIONS NOW ON.

Arts and Crafts.

The second annual exhibition of Arts and Crafts, organized and held under the auspices of the National Society of Craftsmen, will continue at the National Arts Club, 119 East 19th street, through Dec. 28. The display, as usual, is a most varied one, and includes textiles and weavings from the looms of Albert Herter, the decorative painter, who has been experimenting of late in the weaving of cotton and wool tapes in monotone, other weavings from the Birdlife Workers and Miss de Neargarde, some hand dyed hangings, by Miss Amy Mali Hicks, stenciling by Mary B. Lambert, and Italian cut work by H. W. Graham.

The jewelry exhibit is perhaps the most important, next to that of the textiles, and comprises over six hundred numbers. Perhaps the best work is shown by Mr. and Mrs. Vedder, Messrs. Jeffrey and Whitbeck, Mme.

Froehlich and Shaw, and the Misses Mills, Deming, Hazen, Thompson, Peckham, Mason and Sutherland. A good deal of experimenting in this jewelry exhibit is in l'art nouveau. Some very beautiful designs are shown.

In pottery Charles Volkmar, whose work seems to be more effective every year, is to the fore, closely followed by the workers of the Rookwood and Grueby Potteries, while the Van Brigg Co., the Markham Works, Mrs. Poillon, Russell Crooks, the Misses Penman, Hardenberg and Lyons and Arthur Beggs, all show fine specimens.

In miscellaneous work, perhaps the most striking examples of exhibits are the wood carving of Karl Rydingsvard, a splendidly carved chest, by George Thrung, and a settee adorned with burnt work panels, illustrating the story of his Joan of Arc by M. Souther. Miss Elizabeth Mosenthal displays a case of what is called sgraffito work and Mrs. Comstock and Bowdoin and Clayton and Robert Claxton, exhibit some beautiful examples of basketry.

It is of course impossible to describe such an exhibition as this at all in detail, especially in limited space. It must be seen and studied, and especially by those who recognize the possibilities of the Arts and Crafts movement. The present display shows a decided improvement on its predecessors, and has less of what may be called distinctly amateurish work recalling the old time exhibits of samplers, tidies, crocheted work, etc., at country fairs. There is still danger, however, it would seem, of failure to draw the line between distinctly amateur handwork utilitarian in purpose solely, and that which has an art purpose in character, when, for example, candles made of wax of the bayberry, can be proudly shown as an arts and crafts exhibit.

Miltoniana at Grolier.

In connection with the celebration of the tercentenary of the birth of John Milton the Grolier Club has organized a most comprehensive exhibition of portraits of the poet, together with the original edition of his poetical and prose works, which can be viewed at the gallery of the club house, No. 29 East 32d street, by invitation through Jan. 9 next. It is remarkable that the club, chiefly through the efforts and energy of its vice-president, Mr. Beverley Chew, who owns many of the present exhibits, should have been able to assemble no less than 327 engraved portraits of the poet, the largest collection of engraved portraits of Milton ever made. These portraits include states and variations, and exceed those shown at the remarkable exhibition of Miltoniana at Christ's College, Cambridge early this year, where the Jansen's portrait, the contemporary copy of the Onslow portrait, the manuscript of the minor poems and other personal relics of the poet were shown. The preface to the excellent catalogue compiled by Mr. Chew states that it is a curious fact that so many portraits of Milton have to be classed as pretended, and states that at least ninety prints in the present display have really no claim to be considered as portraits of the poet. The exhibition contains 42 American portraits of Milton, including the very rare earlier ones by Norman Haines, Scoles and Anderson. It also has such rarities as the two portraits engraved by Phinn, as well as the equally rare print by James Gwin.

The original editions of the prose and poetical works, with notable examples of later editions and the printer's manuscript of the first book of Paradise Lost are also shown. Altogether the exhibition is a monument of a collector's painstaking industry, research, acumen and intelligence.



DEPARTURE OF THE FISHING BOATS

By Frank Townsend Hutchens

Now on Exhibition at 313 Fifth Avenue

Pictures by F. T. Hutchens.

Frank Townsend Hutchens is exhibiting at Fishel, Adler and Schwartz Galleries, 313 Fifth avenue, through Dec. 19, 39 oils, 5 water colors and 3 pastels, for the most part painted in Holland, France and in and near Capri, Italy, during the last ten years. The artist, who was born in New York State, studied under Irving R. and L. M. Wiles at the Art Students' League, and later in Paris under Benjamin Constant and Jean Paul Laurens and at the Beaux Arts and the Collarossi Academy, where he won the medal of the latter school in 1896. He has exhibited at the Salon and the Royal Academy and all the leading exhibitions here.

The pictures of Mr. Hutchens show good composition, an eye for the picturesque, much sympathy with nature and at times tender feeling and soft and harmonious color. He is a more than usually well equipped young painter and his art should be watched in its development.

Mezzotints at Knoedler's.

In the lower gallery at Knoedler's there are now on exhibition a number of rare old mezzotints and stipple engravings. The former are duplicates recently sold by the British Museum, and among them are some of the finest impressions ever shown here of the well known Mrs. Abington, Lady Elizabeth Kepple and the Countesses of Derby and Salisbury after Sir Joshua Reynolds. Some of the stipple engravings are in color. The entire display is one of the most effective and charming imaginable.

Mrs. Stillman's Pictures.

Mrs. W. J. Stillman, widow of the well known art writer, and who is known as the original of Rossetti's "Fiammetta," is now holding an exhibition of her own work in water color at the Oehme Galleries, No. 320 Fifth Avenue. The artist was not only the subject of one of Rossetti's best works, but was a warm friend of that artist and of his fellows, Burne-Jones and of Ford Madox Brown, by which last she was trained.

There are twenty-five numbers in Mrs. Stillman's catalogue, most of which reflect the manner and characteristics of the pre-Raphaelite school. The most decorative of her works shown is "A Florentine 'Lily,'" very suggestive of Rossetti. She portrays old English manners and homes most sympathetically, and there is a poetical charm and tenderness in her work which makes its appeal very strong.

NEW MORGAN LIBRARY.

The New York correspondent of the London Times, probably Lord Northcliffe himself, recently described the magnificent library of Mr. J. Pierpont Morgan in East 36th Street, New York, with great detail in that journal. The writer visited the marble palace, and was shown all the treasures which are contained therein. He says in brief:

Before going into details I will mention that the collections include the Ashburnham Gospels and others of the most renowned bindings—relics of the days "of yore, when books were few and fine"—in existence; the Golden Gospels of Henry VIII., the "Naples Offices" of Giulio Clovio; Caxtons that not even the British Museum can match; almost the only manuscripts of Byron known to exist; Blake's original drawings for the "Book of Job"; the originals of Horace Walpole's letters, the original drawings for the "Pickwick Papers"; the manuscript of "Endymion"; Shelley's notebook; the manuscripts and drawings of "Trilby" and "Peter Ibbetson"; letters of St. Francis de Sales and other saints; the originals of many of Burns poems; manuscripts by Dr. Johnson; the manuscript of "A Christmas Carol," and ten volumes of Dickens' letters; manuscripts of Swift; the earliest letter of Napoleon in existence; Scott's Diary and manuscripts of nine of his novels, including "Ivanhoe"; manuscripts of masterpieces of Dumas, Charlotte Bronte, George Sand, Reade, Lytton and Zola; the manuscript of "Vanity Fair"; many letters of Lamb; Mary Stuart's letter to the Duc de Guise, and Martha Washington's will.

A Perfect Study Place.

A glowing description of the setting is given. It is "a perfect library, a perfect place for study and for rest." The correspondent says:

There are twenty-one shelves of them—the finest collection in existence. Seven shelves, containing practically every rare Elzevir known, all "tall" and in perfect condition.

Thirty Shelves of Bibles.

There are thirty shelves of bibles—two Guttenbergs (Mazarins), one on paper, the other on vellum; the Hebrew Bible of 1482; all the English Bibles from the Coverdale onward; bibles owned by celebrated personages, such as Colbert's (in thirty-two volumes, with the statesman's arms on the covers), Mme. de Maintenon's, Sir Walter Scott's; bibles in Icelandic and other strange tongues; a set of the Gospels in ten volumes, exquisitely bound by Padeloup.

Turn from the bibles and the Elzevir "Pastissier Francois" and the Aldine "Hypnerotomachia Poliphili" to the other side of the room. Is one interested in Caxtons and Wynkyn de Wordes? Here are two score of them, including several that are unique.

First Editions Galore.

Attracted by Elizabethan and Jacobean first editions? Practically everything is here—Shakespeare folios and quartos; Milton, Sidney, Spencer, Johnson, Drayton, Sir Thomas Browne, Marvell, Waller, Burton, hundreds of others.

And the quaint things, "things dear that do not die," are here, too, from the Elizabethan curiosities to the book of the duchess beloved by Lamb.

Volumes Not Behind Glass.

The books are all on glass shelves, but are not inclosed in glass, the only protection being a light ornamental grille, which permits one to read the titles with ease.

Some of the most precious volumes are in asbestos-lined cases, and as the building itself is believed to be absolutely fireproof there seems little likelihood of disaster.

Kept in a Safe.

But lest some accident befall, the most priceless treasures are zealously guarded by the most modern methods.

This room is not only burglar-proof and fireproof; it is actually a safe of the latest pattern and with all the improvements.

One enters by a thick steel door fitted with a combination lock, and the walls of the room are of steel, while a steel shutter protects the window at night. It has all been so cleverly done that nothing but the door indicates that one is in a veritable vault.

And surely few safe deposit vaults in existence hold treasure of greater value.

The room is a small one, but it contains many of the priceless things of the world.

A very well known London art dealer now in this city, said that it had been estimated by the best dealers in Europe that Mr. Morgan's collections had cost him \$40,000,000.

WITH THE DEALERS.

Following the exhibition of pictures by Frederic Remington at the Knoedler Galleries, 355 Fifth Avenue, there will be a display of portraits by Wilhelm Funk, now on exhibition at the Reinhardt Gallery, Chicago, to open Jan. 1. In the lower gallery the display of early English mezzotints attracts throngs of art lovers.

The colored etchings shown at the Brandus Galleries, 391 Fifth Avenue, which make up the little Salon of these works there, are being constantly replenished, as they have caught the popular favor, and are constantly being sold.

There are two recent examples of the art of Miss Lillian Genth at the Bauer-Folsom Galleries, 396 Fifth Avenue, both important and characteristic and exemplifying her brilliant rendition of air and sunshine and reflected light. The nudes in sunlit woodland glades, which Miss Genth paints, are as alive and as beautifully portrayed as those of Jules Stewart and Alexander Harrison, while they have something of the strength and color quality of Zorn. At these galleries are also shown the remarkable pieces of Persian Lustre ware imported through the house of Tabbagh of Paris and Damascus.

At the Durand-Ruel galleries, 5 West 36th street, the extremely successful exhibition by Renoir, which has been in progress there, will be succeeded this week by a general exhibition which will include some recent examples of Monet, a very important Clays, 3 noted Decamps and a superior and most interesting example of Fra Filippo Lippi.

An exhibition of small bronzes by such American sculptors as Anastasia, St. J. Eberle, Chester Beach and others, will open at the Macbeth Galleries, 450 Fifth Avenue, on Tuesday next, to continue through Dec. 29.

The exhibition of works by the early Flemish and Dutch masters is still on at the Ehrich Galleries, 463 Fifth Avenue, and is attracting much and deserved attention.

They have received at the Kelekian Galleries, 275 Fifth Avenue, some rare old textiles and embroideries, together with the usual assortment of Persian lustre and other early Oriental ware.

The sale at the Fifth Avenue Art Galleries this week, to take place on the afternoons of Wednesday, Thursday and Friday, at 2.30 P. M., will be of an unusually good assortment of Oriental rugs and textiles.

COMING GRAVES ART SALE.

The art collections of the late Henry Graves of Orange, N. J., including many paintings of the Barbizon school and a notable collection of porcelains, are to be sold, probably late in January, in this city. The paintings include six Rousseaus four Corots, five Daubignys, six Diazes, seven Jules Dupres and two Millets with one or more examples each of Trovon and temporary painters. Mauve, Henner, Gerome, Quadroni and Villefroy are also represented.

The Oriental porcelains include 35 Peachbloom specimens of the Kiang-Hsi period, 25 of sang de boeuf, besides ruby red, cherry red and crushed strawberry.

The blue and white porcelains in-

clude 100 examples of the soft paste and numerous vases and jars of the hard paste variety. There are several Hawthorn jars, and a vase of pure white porcelain, decorated in brilliant mazarine blue under the glaze with scrolls of the sacred lotus.

Mr. Graves obtained his porcelains from the Count de Samalle, for many years a member of the French Legation in Pekin; I Wan-Ye, a mandarin prince, Captain Brinckley, Brayton Ives, Blenheim Palace and Sir Henry Thompson.

SALE OF DRAMATIC WORKS.

Many interesting works on the drama from the library of Brander Matthews, will be sold at Anderson's auction rooms in this city on Dec. 21 and 22. Many of the items are from the collection of the famous comedian, William E. Burton. Shakespeareana will be well represented in the sale.

SAN GIORGI SALE ENDS.

At the Fifth Avenue Art Galleries the San Giorgi sale closed Dec. 5 with a total of \$45,206, making a grand total for the sale of \$72,234.

The Metropolitan Museum obtained a Hispano-Moresque plate for \$35, and the San Francisco Museum bought a pair of Italian vases for \$90. Mr. W. W. Ramsay paid \$140 for a Gothic hall seat and \$200 for a Chippendale hall clock. Mr. R. W. Patterson gave \$360 for two ivory figures and Mr. Amos F. Eno \$100 for a bronze group. Mr. Vernon C. Brown obtained a pair of Louis XIII. carved walnut armchairs for \$290 and Mr. George C. Boldt paid \$1,000 for two bronze groups.

For \$200 Mr. Charles B. Alexander acquired a Louis XIV. throne chair, and Captain de la Mar got one of the Louis XV. period for \$250. An old marqueterie hall clock, veneered in rosewood, fell to Mr. J. B. Martin for \$380. Mr. Irving T. Bush bought ten Chinese Chippendale chairs on a \$1,500 bid. An old Chippendale side table was bought by Mr. Joseph H. Hunt for \$385, and two bronze doors went to Mr. Louis Sherry for \$1,800. Mr. John A. Parker purchased a rare Persian palace rug for \$960.

Mr. Azeez Khayat, later in the day disposed of his iridescent glass and similar ware for \$7,000.

LENOX HAS MAZARIN BIBLE.

At the Lenox Library is a copy of a Mazarin bible, another copy of which sold last week at the Lord Amherst sale in London for \$10,500. The bible is in two volumes and was printed by Gutenberg in Mainz between 1450 and 1455. The Lenox Library copy cost James Lenox \$2,000 in 1847. It was during his early days of book collecting and the publicity that the sale occasioned so exasperated Mr. Lenox that upon the arrival of the book in New York he refused to take it from the Custom House. With the duties and commissions to his agent the bible cost him about \$3,000.

A GRACIOUS TRIBUTE.

The Times printed a reproduction of a photograph of a picture by William M. Chase, entitled "The Sisters," on Sunday, Nov. 29, for which credit should have been given to the AMERICAN ART NEWS. This company copyrighted the picture and The Times takes pleasure in acknowledging its obligation for the use of it.—N. Y. Times, Dec. 6.

ARTISTS' CARDS.

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